

NEWS FROM THE SPECIAL COLLECTIONS RESEARCH CENTER

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THE COURANT

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UNDERGROUND RAILROAD
EXHIBITION UNVEILED

During the decades-long struggle to abolish slavery, thousands of African Americans risked their lives to escape from their bitter bondage in the South to seek freedom in the northern states, or beyond in Canada. One by one or in small groups, runaway slaves were aided in their perilous journeys by a clandestine network of fellow African Americans and sympathetic whites that came to be known as the Underground Railroad.

Syracuse served as an important station along this freedom trail because of its central location on the Erie Canal and its associated waterways and travel routes. Central New York was also home to many of the most outspoken and defiant opponents of slavery. Jermain Loguen, himself a refugee from slavery, publicized the address of his home at East Genesee and Pine streets as a shelter. He sought and obtained support for his efforts from local abolitionists and reformers, such as Matilda Joslyn Gage and Samuel J. May. Gerrit Smith, from nearby Peterboro, applied his considerable wealth and influence to advancing antislavery activities in the region through public debate, published tracts, direct aid, and daring acts of civil disobedience, leading Secretary of State Daniel Webster in May 1851 to brand Syracuse a "laboratory of abolitionism, libel, and treason."

This exhibition organized by Syracuse University Library, which will be in place until 26 January 2006, vividly documents the flourishing of antislavery activism in Syracuse and the surrounding communities during the period between 1830 and 1860. It features dozens of original artifacts from our collections along with items on loan from the Matilda Joslyn Gage Foundation, the Howard University Gallery of Art, the Madison County Historical Society, and the Onondaga Historical Association. An online version may be viewed on our Web site at <http://scrc.syr.edu>.

CLRC FUNDS DIGITIZATION
PROJECTS

"Jo-Jo the Dog-Faced Boy," General Tom Thumb, and the Bearded Lady were among the hundreds of circus and sideshow performers whom New York photographer Charles Eisenmann photographed in his studio in the Bowery in the last decades of the nineteenth century. A lower-class area that was the hub of popular entertainment, the Bowery

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Albumen print of "Jo-Jo the Dog-Faced Boy" from a cabinet card by Charles Eisenmann.

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DIRECTOR'S NOTE

Preservation and access have long been the rallying cries of libraries. A library, after all, is not merely an accumulation of books, but an environment in which they are actively cared for and read. We call attention in this issue to some of the techniques we use to help ensure that the volumes on our shelves today will be available for researchers tomorrow. Thanks to our professionally trained conservators and the equipment they have to work with, we are able to perform a full range of conservation treatments, from simple protective enclosures to sophisticated mending, repairs, and restorations of original artifacts. Moreover, with the Brodsky Endowment for the Advancement of Library Conservation, now in its second year of sponsored program support, we are able to increase and share our knowledge of conservation theory and practice by bringing acclaimed experts to our campus for lectures and workshops.

While the normal handling of books and documents can contribute to or even compound the natural forces of decay, digital means of providing access to collections can facilitate increased use while at the same time providing increased protection for the original items. Conservation and digitization ideally complement and reinforce one another. Accordingly, we have been gearing our collection-management strategies to perform digital scanning and electronic finding-aid enhancements in conjunction with conservation treatments. The Charles Eisenmann photographs and Marcel Breuer drawings projects described in one of our lead articles offer examples of the benefits of this approach.

The activities of caring for and reading books implies that a library is also a living community—much more than just techniques and tools. Working in a library, whether as a staff member or a researcher, or otherwise supporting or participating in the life of its collections makes one a part of that community. Thus it has been my privilege and great pleasure these past three years to have shared in the community that surrounds the Special Collections Research Center at Syracuse University Library. Yet, for personal and professional reasons, I recently accepted the call to a new position as director of the Albert and Shirley Small Special Collections Library at the University of Virginia. I leave with no little sadness and much gratitude for the friendship and support of so many: our staff, our readers, our circle of collection donors and other benefactors, and especially our Library Associates.

Following my departure at the end of January, curator of rare books and printed materials William La Moy will serve as interim director, pending the outcome of a search for a permanent appointee. Prior to coming to Syracuse, Will was James Duncan Phillips Librarian at the Peabody Essex Museum in Salem, Massachusetts. I have every confidence that Will, together with the rest of our dedicated staff, will

keep SCRC moving forward under the strong leadership and administration of our new dean of libraries, Suzanne Thorin, whom we welcomed to our campus in October, and William Garrison, who has recently been promoted to associate dean. Along with each of my colleagues, I remain all the more deeply convinced of the importance of the special collections at Syracuse University and devoted to the special community that makes of them a library in the fullest meaning of the word.

—Christian Dupont

STAFF FOCUS

The Special Collections Research Center has been fortunate to enjoy the services of a dedicated conservation lab and two leading conservators. The lab was established in 1995 by Peter Verheyen, with funding from the New York State Program for the Conservation and Preservation of Library Research Materials, the Delmas Foundation, and other sources for the initial purpose of conserving the Leopold von Ranke Collection.

Peter was introduced to the profession while a work-study student in the conservation lab at the Johns Hopkins University, where he was responsible for repair and rehousing of materials from the circulating collections. A semester internship in the conservation lab of the Germanisches Nationalmuseum in Nuremberg, Germany, sharpened his skills while fueling his interest. After graduation, Peter began a two-year formal apprenticeship in hand bookbinding in Germany, learning all facets of the trade. He then studied book conservation at the Centro del bel libro in Ascona, Italy, and completed a Mellon internship in conservation at the Folger Shakespeare Library. Before coming to Syracuse, he worked in private practice in Chicago, and at the Yale and Cornell university libraries.

Peter is also a prominent figure in the book arts, exhibiting his work widely through the Guild of Book Workers and internationally. He currently serves as national exhibitions chair with responsibilities for the guild's one-hundredth-anniversary exhibition that will travel to six venues throughout the United States. In 2004, together with Donia Conn and colleagues at other institutions, he launched the *Bonefolder*, an e-journal for bookbinders and book artists. He also manages one of the most comprehensive electronic discussion lists and Web sites dedicated to the book arts.

Peter also has extensive interest and experience in the area of digital librarianship. He has led all of SCRC's digitization efforts over the years, including many grant-supported projects, such as those reported in this issue.

Donia Conn joined the conservation lab in 2001. As rare book and paper conservator, she has managed the operations of the lab, performed conservation treatments, and trained

students and interns. Donia was introduced to bookbinding through a required art class at St. Olaf College in Minnesota. While a Ph.D. student in mathematics at the University of Wisconsin at Madison, she started working with Jim Dast in the library's book-repair department. The experience inspired her to switch careers. Donia went on to earn a master's degree in library and information science with an advanced certificate in conservation from the Conservation Studies program at the University of Texas at Austin. She then interned for a year with Tony Cains at Trinity College in Dublin before taking a position at the University of Kentucky. After coming to Syracuse, Donia was given a three-month leave of absence to do an advanced internship with J. Frank Mowery at the Folger Shakespeare Library in Washington, D.C. She has also worked as the binder-in-residence at nearby Wells College for the last two years and has been active in conducting binding and conservation workshops in the state and across the country.

Though we will miss her talents greatly, we are very proud to announce that Donia has recently been appointed as the head of conservation at Northwestern University. Although a search for her successor is now underway, the thousands of treatments that she has performed on our collections will remain for generations.

E. S. BIRD LIBRARY EXHIBITIONS

All exhibitions in the sixth-floor gallery of E. S. Bird Library are open between 9:00 AM and 5:00 PM, Monday through Friday, with the exception of holidays. For more details, please consult our Web site at <http://scrc.syr.edu>.

"That laboratory of abolitionism, libel, and treason": Syracuse and the Underground Railroad

30 September 2005–26 January 2006

In conjunction with the fall 2005 campus-wide Syracuse Symposium lecture series and its theme of borders, we have created an exhibition that documents the prominent role that Syracuse played in the Underground Railroad. See the article on page one for details.

Limited Editions, Limitless Friendship: A Collection of Limited Edition Club Volumes from the Library of Clare and Arnold Kivelson

27 January–16 April 2006

This exhibit features a selection of Limited Editions Club *livres d'artistes* from the collection of Clare and Arnold Kivelson, which was presented as a gift to SCRC in 1999. Founded by George Macy in 1929, the Limited Editions Club published fine illustrated books in limited numbers for subscribers. After Macy's death in 1956, his wife and later his son carried the enterprise forward until 1970, when the business was

sold to the Boise-Cascade Company. Sidney Shiff, the current owner, purchased the Limited Editions Club in 1979. A Wall Street investor, Shiff transformed the Limited Editions Club by concentrating on *livres d'artistes*. He commissioned renowned artists (including many African Americans) and master printers and binders to conceive and execute volumes of striking beauty and quality.

Selections from the Guild of Book Workers' One-Hundredth-Anniversary Exhibition

17 April–18 August 2006

This exhibit will feature historical and contemporary bindings and book works created by members of the guild during its first century. The works shown first will be drawn from the retrospective exhibition, while works exhibited later will be from the juried one, featuring recently created pieces. Items in the exhibit will be rotated on a regular basis.

EXHIBITIONS AT THE JOSEPH I. LUBIN ALUMNI HOUSE

In honor of Arnold Kivelson and his wife, Clare Frieman Kivelson '47, family members donated four exhibit cases to Lubin House to facilitate the continuous display and enjoyment of fine and rare books and other special holdings from the library and the university archives. These cases symbolize the friendship that Clare's father, Reuben Frieman, shared with former chancellor and book collector William P. Tolley and with Joseph I. Lubin—a friendship that has led to four generations of Kivelson alumni.

Exhibits presented in these cases are free and open to the public during normal business hours. For further information, consult the Lubin House Web site at <http://lubinhouse.syr.edu/happenings> or telephone 212-826-0320.

Limited Editions, Limitless Friendship: A Collection of Limited Edition Club Volumes from the Library of Clare and Arnold Kivelson

30 August 2005–30 August 2006

See the description under the E. S. Bird Library entries.

BRODSKY ENDOWMENT

The Brodsky Endowment for the Advancement of Library Conservation underwrote a public slide lecture by Hedi Kyle on the development of preservation enclosures, as well as a weekend hands-on workshop conducted by her. The lecture on 7 October was well attended by conservation and preservation professionals and book artists from the entire Central New York region. Participants in the workshop on 8 and 9 October on preservation enclosures and other innovative solutions for protecting artifacts came from as far away as Idaho and Wisconsin.

Gary Frost, the conservator at the University of Iowa libraries, will be our next speaker and workshop host (3–5 November 2006). While the title of his lecture has not yet been announced, his workshop will focus on classic Coptic binding techniques and the “sewn boards” style derived from it (one that has been widely used in the library conservation field). For more information on the Brodsky Endowment and the events that it sponsors, visit our departmental Web site at <http://scrc.syr.edu>.

RESEARCH NOTES:
BERNARD BERENSON IN SYRACUSE
BY ISABELLE HYMAN

To come across the unexpected is one of the pleasures of research, all the more so when the unexpected is far from the apparent content and scope of the material at hand but still relates to the researcher’s sphere of interest. In a special collections research library, the range and diversity of holdings can almost guarantee fortuitous encounters with unanticipated but meaningful documents. I experienced just such a consequential convergence while carrying out research at Syracuse on the work of twentieth-century modernist architect Marcel Breuer. Because SCRC is the repository of a vast collection of Breuer’s papers, including important drawings and sketches, I spent many sessions there engaged in a research campaign that led to the publication in 2002 of my monograph on Breuer’s architecture.

Yet, before my study of Breuer had introduced me to the library at Syracuse, my concentration as an architectural historian had been on early Renaissance Italian (particularly Florentine) art and architecture. My research for those studies included a fellowship year in Florence at I Tatti. The villa had been left to Harvard by its renowned owner, Bernard Berenson, the aesthete, scholar, and paintings connoisseur. Like every fellow at I Tatti, I inevitably became well informed about the lore, the personalities, and the intellectual and social culture that surrounded Berenson and his wife, Mary, during the first half of the twentieth century.

Although the Bauhaus-trained Breuer never entered the orbit of the pre-modern Berenson, the latter came dramatically back into view during one of my research visits to Syracuse. Aware of my background and interests in architecture, Kathleen Manwaring, the curator of manuscripts and archives at Syracuse University Library, casually deposited on my table some folders of primary source material regarding the construction of the Huntington mansion on Fifth Avenue in New York City. The mansion, begun in 1889 (later demolished and now the site of Tiffany and Company), was one of a number of prodigious stone houses built by the ultra rich during the city’s Gilded Age. Her instincts were on target: my attention was immediately captured. Allowing myself

an interval away from exclusive concentration on the Breuer papers, I researched and wrote an account of the construction and decoration of the Huntington mansion that was published in the fall 1990 issue of the *Syracuse University Library Associates Courier*. The Huntington documents had opened for me new vistas in American art and architecture, New York City real estate, the economics of high-level fashionable interior decoration, the dealings with one of America’s most important architects (George B. Post), and international art and antiques specialists like Lord Joseph Duveen. At the same time, this unexpected exercise cemented my interest in the Huntingtons themselves—less in nineteenth-century railroad millionaire Collis P. Huntington, whose papers constitute the bulk of the Huntington papers at Syracuse, than in the next generation, in Collis’s adopted son, Archer, and Archer’s second wife, the sculptor Anna Vaughan Hyatt Huntington (1876–1973), and consequently in her family (the Hyatts and the Mayors) as well as in her husband’s family.

The letters from Archer Huntington to the Berensons are carbon copies; most (but not all) of the originals—apparently dictated to and typewritten by a secretary—are in the archives of the Biblioteca Berenson in Florence. Those from Mary and Bernard are written by hand and unique (“I keep no copies of letters,” said Berenson, who wrote thousands).

Archer Milton Huntington (1870–1955) was a significant scholar of Spanish culture, history, and literature and the founder of the Hispanic Society of America. Huntington’s nephew by marriage, A. Hyatt Mayor, whose travel journal is also among the Huntington papers, was the son of Anna Hyatt Huntington’s sister. Mayor’s autograph journal in Syracuse carries the label “I Tatti/Burgundy/Provence.” His path to I Tatti had been smoothed by his uncle Archer. Before his sojourn in 1925 and 1926 in Europe, Mayor taught art history at Vassar after graduating from Princeton in 1922 with honors in modern languages. Mayor later joined the print department of New York’s Metropolitan Museum of Art and became one of its most distinguished curators.

The Berenson-Huntington letters, a graceful and sophisticated correspondence that lasted more than thirty years, will yield the patient researcher many quotable extracts from the rich observations on life and art they contain. Hyatt Mayor’s travel journal, on the other hand, merits full publication, a project that I hope to pursue in the near future. On each page, an intense, highly intelligent young man perceptively records the social patterns, interpersonal connections, and especially the breadth and depth of the intellectual conversations among the cultural elite that gave Berenson’s I Tatti its greatest fame.

Isabelle Hyman is an architectural historian who has recently retired from New York University.

CLRC FUNDS DIGITIZATION PROJECTS

continued from page one, column two

was known for its cheap photographic galleries and dime museums—locales where Eisenmann discovered his clientele.

These venues, modeled on P. T. Barnum's American Museum on Broadway, featured human "freaks" who displayed their odd physiognomies and performed before gawking audiences. To help these performers market themselves, Eisenmann and his successor, Frank Wendt, supplied them with *cartes de visite* and cabinet cards that they could sell and distribute to publicists. The Special Collections Research Center has one of the largest and most complete collections of Eisenmann and Wendt photographs, and probably the best known. It was acquired in 1985 as a donation from the collector Ronald G. Becker of Peoria, Illinois. Syracuse University professor Robert Bogdan discovered Becker and his collection while conducting research for his book *Freak Show: Presenting Human Oddities for Amusement and Profit* (Chicago: University of Chicago Press, c1988). Bogdan put Becker in touch with Amy Doherty, then the university archivist. The collection has been one of our most heavily used, with frequent requests for reproductions. Unfortunately, such interest has exposed the images to considerable wear.

Thanks to a 2004 grant from the Central New York Library Resources Council (CLRC), the library has digitized the entire collection of 1,414 images, and added them to the library's new CONTENTdm content management system. Researchers and the general public can now browse the collection online, or search for individual images by name or subject. High-

resolution "archival" master images can easily be requested for publication purposes. In fact, within days of having these images on the new system, we were able to fulfill substantial photographic requests associated with a major cable-channel documentary and a book in progress by one of the largest trade publishers in the United States.

Due to the additional generosity of the CLRC and further use of the Jean P. Goodrich Fund, six hundred and fifty unique and previously unknown architectural sketches by Marcel Breuer, the Hungarian-born architect and Bauhaus master, have been conserved and digitized. These drawings, donated to Syracuse University Library by Breuer's widow in 2002, greatly enhance the library's premier collection of Marcel Breuer's papers.

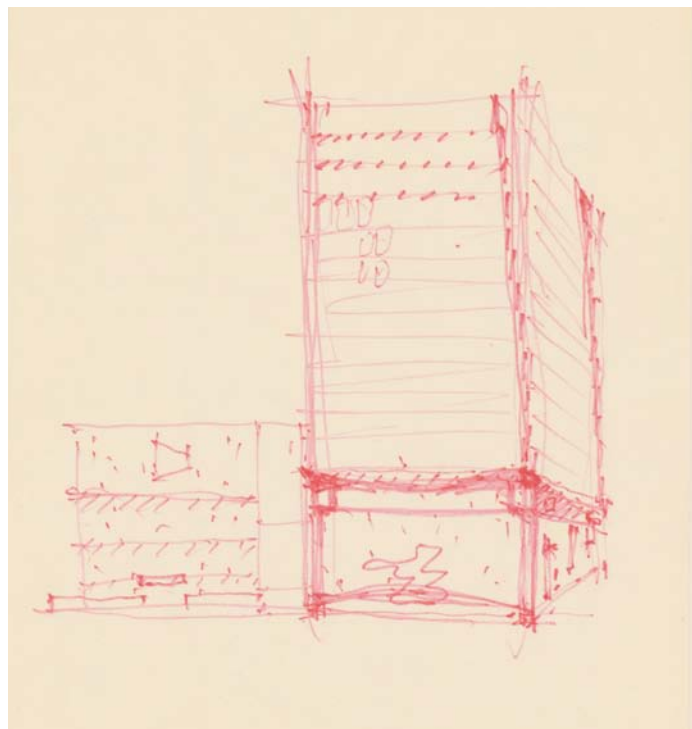
Although the subjects of many of the drawings remain unidentified, the collection is significant because it illuminates Breuer's innovative thinking about space, planning, and engineering. The drawings also document the architect's creative process and its evolution; in some cases, they chart the complex transition of a design idea from the most basic graphic suggestion to a finished concept.

Yet, because Breuer used inherently fragile and insubstantial papers for his sketches, it was not possible to show them to researchers in their raw state. In 2004, the Goodrich Fund supported the deacidification and Mylar encapsulation of the individual drawings, which were then placed in a post binder for easy viewing. This year, grant funds from the CLRC supported the digitization of the sketches. The complete image collection will soon be accessible from SCRC's Web site via the library's CONTENTdm system. We are also grateful to Breuer scholars Isabelle Hyman and Joachim Driller for their help in preparing the grant applications and with the cataloging of the images.

GOODRICH ENDOWMENT FUNDS AUDUBON REHOUSING PROJECT

Readers of any biography of John James Audubon will know that the nineteenth-century naturalist invested all he had, and then some, in his monumental project to document every species of bird then inhabiting the North American continent. Between 1826 and 1839, Audubon produced a magnificent series of 435 studies from nature in watercolor supplemented by pastel. These were then almost miraculously recaptured by the firm of Robert Havell of London through the medium of copperplates that were engraved, etched, and aquatinted. As a crowning touch, color was brought back to the engraved black-and-white images of the birds in natural settings through the addition of brilliant watercolors meticulously applied by hand.

Syracuse University acquired its copy of *The Birds of America* in the fall of 1896 from James J. Belden (1825–1904),



Preliminary sketch of the Whitney Museum of American Art by Marcel Breuer.

a trustee of the university, a congressman, and a mayor of Syracuse. The *University Forum* of 24 November 1896 gives an account of Belden's benefaction: "Among the additions made to our library lately, by far the most valuable is that made by Congressman-elect James J[.] Belden. . . . It consists of a complete set of 'Birds of America,' the great life-work of Audubon, and is considered almost invaluable." Henry O. Sibley, the university librarian, made a similar report to Chancellor James R. Day on 9 June 1897: "The most important gifts during the year are the Hon. Jas. J. Belden's gift of that magnificent work, Audubon's Birds of America, with the elegant case for housing it, the whole valued at \$2120."

In time, however, the massive double-elephant-folio volumes stood in need of conservation. Cathleen Baker (G '85) was professor of paper conservation in the art conservation department at the state university at Buffalo while at the same time working towards her master's degree in the Department of Fine Arts. In the course of writing her thesis on the creation and history of *The Birds of America*, she surveyed each plate in the university's bound volumes and noted its condition. She also noted how the bindings had deteriorated because of the enormous stress they had to bear. Based on Baker's recommendations, the volumes were disbound in 1984. The individual leaves were placed in Mylar sleeves without further treatment. Although protected from the potentially harmful effects of the decaying bindings, the unsupported plates were subject to rolling and surface abrasion.

To preserve the detached plates, proceeds from the Jean P. Goodrich Library Fund were used this past year to purchase eight new oversized flat storage cases, archival mat board, and other supplies. With training by conservators Peter Verheyen and Donia Conn, student assistant Emily Lopuch carefully mounted each plate on mat board. The plates were first removed from their Mylar sleeves before being mounted to the mat board using corner supports and see-through mounting strips that hold the plates in place without any adhesives being applied to the plates themselves. As a final step, a Mylar overlay was adhered to the mat board to protect the surfaces of the plates from abrasion.

Syracuse had also acquired over the years four individual plates from *The Birds of America* series. All of these plates had been previously framed and damaged from overexposure to light and poor matting materials; two had been folded to fit within frames. In order to restore as much of their original beauty as possible, the plates were sent to paper conservator Tatyana Petukhova at the Cornell University Library for treatment. Petukhova removed surface soiling and tape residues using organic solvents. She then humidified the plates to flatten creases and applied poultices to remove old cloth repair tapes and hinges. Finally, she repaired tears using Japanese paper and wheat paste with very minor in-painting of dam-

aged areas. As a result of her skilled work, the plates are now available for use in classroom presentations and displays.

The Goodrich Endowment was established in 1997 through an estate gift. Proceeds from the fund are used each year for preservation projects in the library's general and special collections. Other recent projects supported by the Goodrich Endowment include the encapsulation of early Syracuse maps and historic war posters, the encapsulation and binding of unique Marcel Breuer sketches, and the rehousing of other collections that were in need of new storage containers.

SCRC EMBRACES EAD

"A collection is only as good as its finding aid" is a truism to which librarians and researchers alike will nod in assent. Inventories to some, maps to others, or lists to the simply practical, finding aids contain the ordered description of items in an archival collection. Creating that order, sometimes from true chaos, is the essential task of archival processing. Yet representing that order through a surrogate document to researchers who have never seen the materials also requires a special set of skills, particularly in today's online environment.

Researchers increasingly want to browse through a collection from their desktops. To respond to their desires, librarians and archivists have worked together over the past few years to develop a standard protocol for presenting archival finding aids as Web documents. Known as Encoded Archival Description, or EAD for short, the protocol consists of a specific set of tags and rules to "mark up" or identify the individual data elements of a finding aid or collection inventory. The current version of the EAD standard employs the syntax of XML, a more advanced and powerful relative of HTML, the document encoding convention that launched the Internet revolution in the early 1990s.

While many special collections libraries and archives have been employing EAD for some time, it was only this past fall that we began the systematic conversion of our HTML and, in some cases, paper-based finding aids to the new standard. The project was given impetus by the opportunity to hire Michele Rothenberger, a recent School of Information Studies graduate and former document encoder for Lockheed Martin Corporation, to process the records of the Inter-University Case Program (ICP), an entrepreneurial publishing venture begun in the 1940s to provide the discipline with its first case-study materials. A grant from the ICP enabled Michele not only to organize the collection, but also to create a finding aid for it following the EAD standard. Working closely with curator of manuscripts and archives Kathleen Manwaring, preservation and digital access librarian Peter Verheyen, and reference and access services librarian Nicolette Schneider, Michele has since converted more

than three dozen other finding aids to EAD and made them available from the SCRC Web site. In time, we hope to load our EAD finding aids into the library's CONTENTdm content management system in order to enable researchers to perform more powerful and precise searches of their contents by taking advantage of the enriched encoding scheme these finding aids now contain.

RECENT ACQUISITIONS

Carolyn A. Davis, who retired from our staff last December, has continued to serve our library by donating titles relating to several manuscript collections, including those of the artist Jacob Lawrence, Admiral John A. Dahlgren, cartoonist Sid Hoff, and author Jess Stearn. She has also donated a collection of contemporary pop-up books characterized by spectacular feats of paper engineering that are thematically linked to the work of Maxfield Parrish, Samuel Taylor Coleridge, and Lewis Carroll.



Purdue University researcher Ryan K. Anderson arrived at the library bearing gifts relating to the dime-novel author Gilbert Patten. Patten (under the pseudonym Burt L. Standish) penned nearly one thousand novels that appeared in Street and Smith's *Tip Top Weekly* between 1896 and 1914. The reissue by the publisher in a cloth- and paper-bound series between 1915 and 1925 brought to another generation the exploits of the intrepid adventurers and all-American heroes Frank and Dick Merriwell. Biographical information about early pulp-fiction authors is relatively scarce, and virtually none survives among our Street and Smith archives. However, thanks to Anderson, the research files of University of Maine scholar John L. Cutler for *Gilbert Patten and His Frank Merriwell Saga* are now available in our collections. Published in 1933 with the subtitle *A Study in Sub-Literary Fiction, 1896–1913*, Cutler's book concedes that, as an academic endeavor, it was risky in the days when literary studies were restricted to products of "high culture." Thus, the John L. Cutler Collection not only offers a rare glimpse into the life and work of a pulp-fiction author, but also foreshadows by several decades the scholarly investigation of popular culture.



Dr. Kenneth Seeber of Lowville, New York, has presented us with a collection of fifty-three limited-edition panoramic photographic prints of Adirondack camps reproduced from original negatives exposed by photographer Henry M. Beach (1863–1943). Although less known than Seneca Ray Stoddard, whose striking photographs and postcards of the North Country did much to promote tourism and ecology in the region at the end of the nineteenth century, Beach was important for the ways he documented the twentieth-century history of one of the first and still the largest protected wilderness

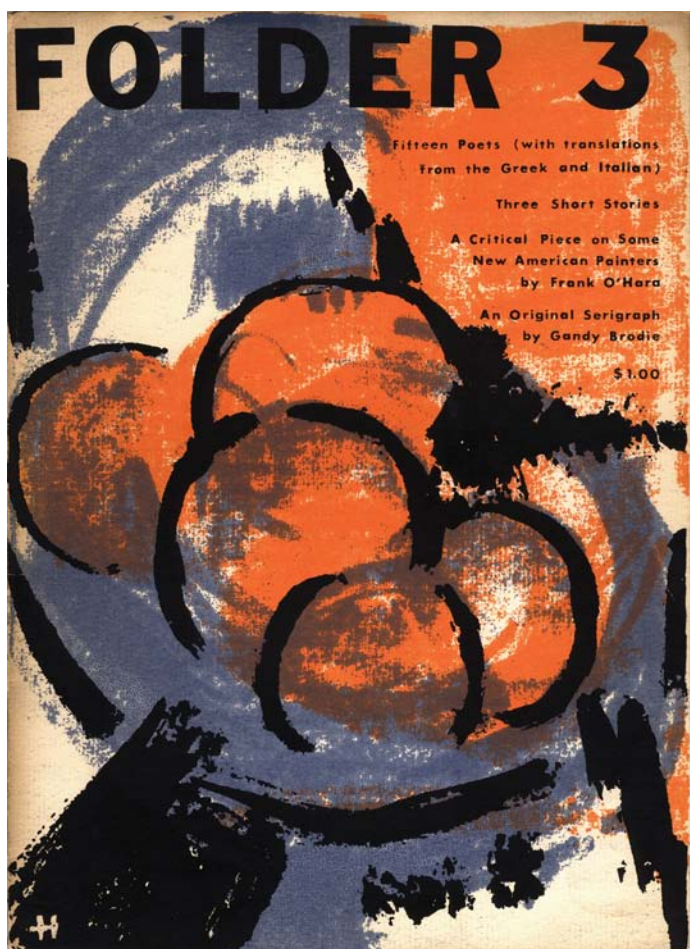
area in the continental United States. Our contact with Dr. Seeber was facilitated by Robert Bogdan, distinguished professor of sociology and cultural foundations of education in Syracuse's Maxwell School of Public Administration. Bogdan is the author of *Adirondack Vernacular: The Photography of Henry M. Beach* (Syracuse University Press, 2003) and *Exposing the Wilderness: Early Twentieth-Century Adirondack Postcard Photographers* (Syracuse University Press, 1999), as well as many other books (see the article on Charles Eisenmann photographs that begins on page one).



Alice Boatwright (A&S '69) has added to our collection of the papers of Czech-born sculptor, painter, and draftsman Ludvik Durchanek (1902–76) her rich personal correspondence with the artist, as well as some of his original drawings, photographs, and ephemera relating to his later years. Boatwright came to know Durchanek through another metal sculptor, Fletcher Coddington, who was a fellow neighbor among the hollows of Dutchess County, New York. Intimidated by the man she considered a prototypical "real artist," Boatwright tried to apply her training as a graduate of Columbia University's creative writing program to help Durchanek write his autobiography. The carbon copies she saved of his abandoned attempts are now part of our collection, together with her own unpublished memoir of their encounters. The Syracuse University Art Collection has examples of Durchanek's paintings and sculptural works, which were received as gifts of the artist following the initial donation of some of his personal papers in the 1960s.



In 1964, when the young abstract expressionist painter Grace Hartigan was invited to establish a manuscript collection at Syracuse University Library, she described herself as a "great saver." Over the course of the past forty years, Hartigan has proven true to her word. When the first formal inventory of the Grace Hartigan Papers was created in 1983 by intern Honor Conklin, the collection spanned the years 1942 through 1982 and extended to an impressive five linear feet of correspondence, exhibition catalogs, photographs, and writings. After numerous one-person shows, the directorship of the Hoffberger School of Painting at the Maryland Institute, and two critical monographs about her painting already published, Hartigan was ready to vacate her Baltimore studio in 2004. A telephone call in early spring from Rex Stevens, her studio assistant, signaled the arrival of an additional seventeen cartons of material. The integration of this later content with the earlier collection brought an opportunity to revisit Hartigan's ongoing association with New York School artists (Nell Blaine, Elaine De Kooning, Helen Frankenthaler, Jane Freilicher, Robert Goodnough, Philip Guston, Alfred Leslie, Fairfield Porter, Larry Rivers, and George Schneeman)



The cover illustration entitled *Oranges* by Grace Hartigan for the literary and art publication *Folder 3*.

and poets (Daisy Aldan, Kenward Elmslie, Barbara Guest, Kenneth Koch, Harold Norse, Frank O'Hara, and James Schuyler). Because several of these artists and writers were also associated with Grove Press, it was not altogether surprising to discover an issue of *Folder*, edited by Daisy Aldan and Richard Miller, among the miscellany of Grove-related titles that came to us with the press's archive. Within the past three months, the complete set of four issues of the arts portfolio *Folder* and its single-volume successor, *A New Folder*, has been assembled and cataloged. *Folder 1* has three serigraphs by Hartigan, and *Folder* issues three and four feature cover art by her. The image reproduced on this page is a version of her *Oranges*, while another was published in a limited edition with the poems of Frank O'Hara. Hartigan's early association with the Tibor de Nagy Gallery, which recently celebrated its fifty-year anniversary, also inspired our acquisition of its publications of limited-edition collaborations between poets and artists.



We are pleased to announce the acquisition of another artist's collection, the papers of Lithuanian-born painter, lithographer, and sculptor Arbit Blatas (1909–99). Represented by the Associated American Artists Galleries, for which SCRC

holds the records, Blatas is one of several painters for whom we have the publicity, reviews, exhibition catalogs, and reproductions of work that the AAAG assembled for each of its clients. (Other painters represented in the AAAG records include Thomas Hart Benton, Aaron Bohrod, John Steuart Curry, Adolf Dehn, George Grosz, Joe Jones, Luigi Lucioni, and Grant Wood.)

An online search for Blatas archival material last February led his widow, mezzo-soprano Regina Resnik, to our Web site, and began a process that concluded with the transfer of this material last September. Extending to six linear feet, the collection documents the earliest days of Blatas's professional career following his immigration to Paris, where by the age of twenty-one he became the youngest member of a group of French and fellow émigré artists that came to be known as the School of Paris.

In 1941, Blatas fled the Nazi occupation of France, escaping to New York City. A chronicler of the pre-World War II Paris art scene, Blatas captured in paint and bronze such luminaries as Georges Braque, Marc Chagall, Jean Cocteau, Raoul Dufy, Fernand Léger, Jacques Lipchitz, Aristide Maillol, Henri Matisse, Pablo Picasso, Chaim Soutine, Maurice Utrillo, and Édouard Vuillard. These portraits, the subject of a major 1982 exhibition in Venice, now reside in the Musée des années trentes in Boulogne-Billancourt outside Paris. Other notable projects include the paintings, lithographs, drawings, and sculptures devoted to *The Threepenny Opera* that were reexhibited in 2001 as part of the Kurt Weill centenary, and his 1979 *Monument of the Holocaust*, a sequence of seven bronze tablets in Venice's Campo del nuovo ghetto commemorating the night in December 1943 when the first two hundred of the city's Jews were rounded up for deportation.

In collaboration with Regina Resnik, Blatas also began to design sets for operas in 1971. The collection includes programs, set designs, and photographs of their work on productions of *Carmen*, *Falstaff*, *Elektra*, *Salome*, and *Pique Dame* for the international stage. In 1994, the Grosvenor Gallery in London held an exhibition entitled *Arbit Blatas and His World of Music and Theatre*.

A grant from the Library Associates Acquisition Endowment facilitated the initial organization of the collection prior to its transfer to Syracuse. A preliminary finding aid for the collection has recently been added to the SCRC Web site.



Since our last issue, we also acquired a collection of over two hundred early New York imprints collected by Michael Aikey, a museum director and librarian. By gathering early upstate New York books, pamphlets, sermons, tracts, broadsides, and even examples of job printing, Aikey aimed to document the progress of printing in the state beyond the

publishing center of New York City. He developed this collection for over thirty years until reaching the point at which he decided to seek a permanent repository for it. He contacted us first because searching through national library databases revealed that we clearly had a precedent for acquiring early upstate New York imprints well beyond the immediate confines of the Syracuse area. A review of our holdings shows that our collecting scope extends beyond central New York to include the Finger Lakes region, the Adirondacks, the North Country, and the Thousand Islands. The Library Associates provided the funding to acquire this wonderful addition to our regional holdings.

In examining the publications in the Aikey collection, one is struck by the location of some of the printing being done in upstate New York in the late eighteenth and early nineteenth centuries. One might well expect to see Albany, Troy, Utica, Syracuse, Auburn, Geneva, Canandaigua, and Rochester imprints represented, but the following towns are more surprising printing locations: Caldwell, Dansville, Havana, Morris's Flats, Nunda, Sandy-Hill, Union Mills, and Warsaw. During the early settlement of upstate New York, printing presses were considered essential tools, and their establishment traced the roads connecting new communities. Further evidence that a network of printers and publishers emerged to cooperate with one another to address the demands of the marketplace appears in the form of lists of additional vendors found at the bottom of the title pages of some of the pamphlets and books that Aikey gathered.

The educational nature of a number of these imprints is another characteristic worthy of mention. Many were classic or standard works printed for distribution to the schools that were emerging within the newly settled areas of the state. An example, and one of the earliest pieces in the Aikey collection, is *The American Accomptant; Being a Plain, Practical and Systematic Compendium of Federal Arithmetic* (Lansingburgh: William W. Wands, 1797). The place of publication may well be unfamiliar, unless one knew that Lansingburgh had been incorporated into the city of Troy, New York. This volume was clearly intended for use in schools, but it had a broader function as well: "this compendium is designed as an easy guide to the young student—an useful Assistant to the common school Instructor, and to the man of business in all the variety of commercial transactions." The business environment that is mentioned is none other than that of the new American republic, which explains the use of the term "Federal"; the new United States was moving to its new currency. According to *American Bibliography* by Charles Evans, "it is claimed that this work is the first to use the dollar mark."



SCRC has recently purchased the complete set of three issues of a small and elusive literary journal, *Measure: A*

Quarterly to the Poem & [sic]. Edited by poet John Wieners (1934–2002), *Measure* was published between 1957 and 1962. It reflects the association Wieners had with Black Mountain College, where he spent a year after hearing a reading in Boston by Charles Olson, a poet who was teaching at the college. It was in those same North Carolina hills that Wieners befriended fellow poet Robert Creeley, who edited the now legendary arts periodical *Black Mountain Review*. Returned to Boston, Wieners edited the first issue of *Measure*, which included the work of Olson, Frank O'Hara, Michael Rumaker, and Robert Duncan. Subsequent issues featured the literary iconoclasts Creeley, Jack Kerouac, Gregory Corso, Michael McClure, James Schuyler, Barbara Guest, and Larry Eigner.

What makes the recent acquisition of *Measure* particularly significant is its relationship to our collection of the papers of John Wieners that features letters of several of the periodical's contributors as well as an assortment of some of their poems in manuscript form. An example of the content in the John Wieners Papers is this extract from a letter from the poet James Broughton on 29 August 1957 to Wieners's request that Broughton contribute to his new journal: "Of course I've borrowed #1 [of *Measure*] (twice) from RD [Robert Duncan], so supposedly I've read it. And with enthusiasm. As much for what it can become as for what it is. It's your controlled sense of the Free which is most attracting. We have all needed a place to stretch in, and exercise the unused muscles. What one yet misses is a certain variety—a widening of possibles. But I feel behind your beginning the kind of energy that can risk this, and more important—sustain it. About my participating—Yes. Tho I feel precisely because you offer a wider-open arena, it shd [sic] be the place for those things we care most about but that the others (the carefals) won't never take; never encourage us to write." Allen Ginsberg's commentary on *Measure* on 3 March 1956 was less theoretical: "I hope everything works out. If you follow through with your plans, you should have the one and only hep & perfect poetry magazine in existence [sic], & this would be a great service to the universe."



Author Helen Barolini (A&S '47) has given us a selection of unpublished manuscripts relating to writers, artists, and radicals in Croton-on-Hudson and the manuscripts for two of her novels. Barolini is best known for her anthology of Italian American women writers (*The Dream Book*, 1985, 2000) and her short stories set in Italy (*More Italian Hours and Other Stories*, 2001), where she lived with her husband, poet and novelist Antonio Barolini.



Complementing our many other industrial design collections, Philip Holbrook Stevens has donated a collection of slides documenting projects done for various clients from the

mid-1950s to the mid-1990s, including Ingersoll-Rand, Black and Decker, and SCM Corporation (Smith Corona). A fellow of the Industrial Designers Society of America, Stevens is the recipient of two Master Design Awards and has had work exhibited at the Museum of Modern Art, the Hanover Fair, and other venues. In 1970, Stevens established a private design firm based in Skaneateles, New York. He has for many years cosponsored a design competition for junior industrial design students at Syracuse University and has published a textbook and guide, *Industrial Design: A Practicing Professional* (New York: Hard Pressed Publishing, 2002).

OUR COLLECTIONS IN PRINT

Many books, articles, and other publications appear each year that are substantially based on research conducted in our collections. We call attention here to a few works that we have recently received and encourage all of our researchers to keep us informed of their publication activities.



A welcome addition to our reference collection is the newly published *Design Chronicles: Significant Mass-Produced Designs of the 20th Century* (Atglen, Penn.: Schiffer Publishing, c2005) donated by author Carroll M. Gantz. Arranged chronologically, the volume examines many of the twentieth century's design icons. Containing biographical references to Egmont Arens, Marcel Breuer, Dave Chapman, Lurelle Guild, Tucker Madawick, Ellen Manderfield, George Nelson, Raymond Spilman, Walter Dorwin Teague, John Vassos, and Russel Wright, all of whose papers are represented in our collections, it was instantly identified by our reference and access services librarian Nicolette Schneider as both a useful in-house resource and the perfect entrée into our industrial design collections. Earlier this year, Gantz donated his personal collection of printed material that forms a publication history of the industrial design profession from its founding as the American Designers Institute (ADI) through its current incarnation as the Industrial Designers Society of America (IDSA). In addition to providing a home for the manuscript collections of many of the most important designers of the twentieth century, SCRC is also the proud repository for the organizational records of IDSA, which is currently under the leadership of executive director Kristina Goodrich.



Organizers of the major Einstein year exhibition in Berlin borrowed and published in their accompanying documentary catalog an eleven-page manuscript fragment of a scientific essay by Albert Einstein titled "Über rotationssymmetrische stationäre Gravitationsfelder" (About Rotation-Symmetrical Stationary Gravitational Fields). The manuscript had been presented as a gift to the university in 1963 by physics pro-

fessor Peter Bergmann on the occasion of his retirement. Bergmann had worked as a research assistant to Einstein at the Institute for Advance Studies at Princeton in the 1930s. For a short period in 1937, when the manuscript was probably composed, Einstein believed that he and Nathan Rosen had proven that gravitational waves do not exist. Surprised by this finding, Einstein tried to demonstrate further that there cannot be a gravitational field around a rotating star. Before finishing, however, he discovered that he had made an error, which is perhaps why the attempt survives only in this fragment. The exhibition *Albert Einstein: Chief Engineer of the Universe* was held from 16 May until 30 September 2005 at the Kronprinzenpalais in Berlin. Three catalogs were published in conjunction with it: *Einstein's Life and Work in Context*, *One Hundred Authors for Einstein*, and *Documents of a Life's Pathway*. The last contains a reproduction of our entire manuscript fragment.



The cornerstone of our rare book collections, the personal library of German historian Leopold von Ranke (1795–1886) was purchased by Syracuse University in 1883 to serve as the core of the nascent university's general library collections. While previous studies of the man whom many regard as the father of modern historiography have focused mainly on Ranke's published writings, a recent doctoral dissertation by Andreas Dieter Boldt at the National University of Ireland, Maynooth, analyzes the hundreds of letters that survive in our collection between Ranke and his wife Clarissa Graves and her Irish and English relatives. The letters contain details of Ranke's wide-ranging contacts with scholars and statesmen and his research visits to libraries across Europe from which he commissioned copies of the historical manuscripts he studied. Boldt used the letters to shed new light on the ways in which Ranke collected his material and composed his own historical works.

Boldt's dissertation also examines Ranke's treatment of Irish history, comparing it to his account of English history. Boldt concludes that, in contrast to his typically Protestant viewpoint, Ranke recounts Irish history from a pro-Catholic stance, perhaps influenced by the Irish nationalist sympathies of his wife and her family. Boldt presented a Library Associates lecture on Ranke and modern Irish historiography during a research visit to our collections in October 2003.

OUR COLLECTIONS ON TOUR

The Special Collections Research Center regularly loans items from its holdings for exhibitions organized by other institutions. The following are some current and recent exhibitions that have featured our collections.

*Margaret Bourke-White:
The Photography of Design, 1927–1936*

Tacoma Art Museum, 24 September 2005–15 January 2006; and
Dixon Gallery and Gardens, Memphis, 29 January–2 April 2006

Approaching its final venue, this traveling exhibition organized by the Phillips Collection in Washington, D.C., in 2003 includes more than one hundred and fifty vintage photographs, mostly drawn from our Margaret Bourke-White Papers. With her first industrial photographs in Cleveland in 1927, her appointment as the first photographer for *Fortune* magazine in 1930, and her cover photograph for the first issue of *Life* magazine in 1936, Bourke-White proved in the span of a decade that she was not only an important photojournalist, but was equally skilled at modern design and composition. A complete catalog of the exhibition written by curator Stephen Bennett Phillips was published by Rizzoli in 2003.

*In Pursuit of Pleasure:
Schultze and Weaver and the American Hotel*

The Wolfsonian–Florida International University,

13 November 2005–28 May 2006

The Wolfsonian–Florida International University in Miami Beach, Florida, has created an exhibition on American hotel design that takes a detailed look at the landmark luxury hotels of the early twentieth century, encouraging viewers to understand these buildings as the culmination of decades-long trends in the development of American hotels. Supplementing the architectural plans and drawings from the Wolfsonian collection and concluding the exhibit is an original color sketch of the 1954 Fontainebleau Hotel designed by architect Morris Lapidus (1902–2001). Lapidus is best known for his innovative and dramatic architectural designs of tropical resorts and retail stores. This sketch, from our Morris Lapidus Papers, marked the rebirth of the grand, full-service hotel at Miami Beach.

*Books on Ice:
The British and American Literature of Polar Exploration*

The Grolier Club, 7 December 2005–4 February 2006

Organized by the Grolier Club, America's oldest and largest society for bibliophiles and enthusiasts in the graphic arts, this exhibition examines expedition literature and other more unusual materials related to the Western perception of the Arctic and Antarctica through 1950. Topics covered include the Northwest Passage, the Franklin Search, attempts to reach both the North and South poles, science and society, the anthropology of the North, literature of the imagination, tourism and commerce, women explorers, and children's literature. Books and printing produced in the polar regions or read by polar explorers are also included in this exhibition. Several rare books and other materials from SCRC collec-

tions, the library's general collections, and the Belfer Audio Laboratory will be on display. This exhibition is curated by Professor David H. Stam, university librarian emeritus at Syracuse University, and Professor Deirdre C. Stam of Long Island University and director of the New York Center for the Book.

Margaret Bourke-White: In Print
Archibald S. Alexander Library, Rutgers University,

24 January–31 May 2006

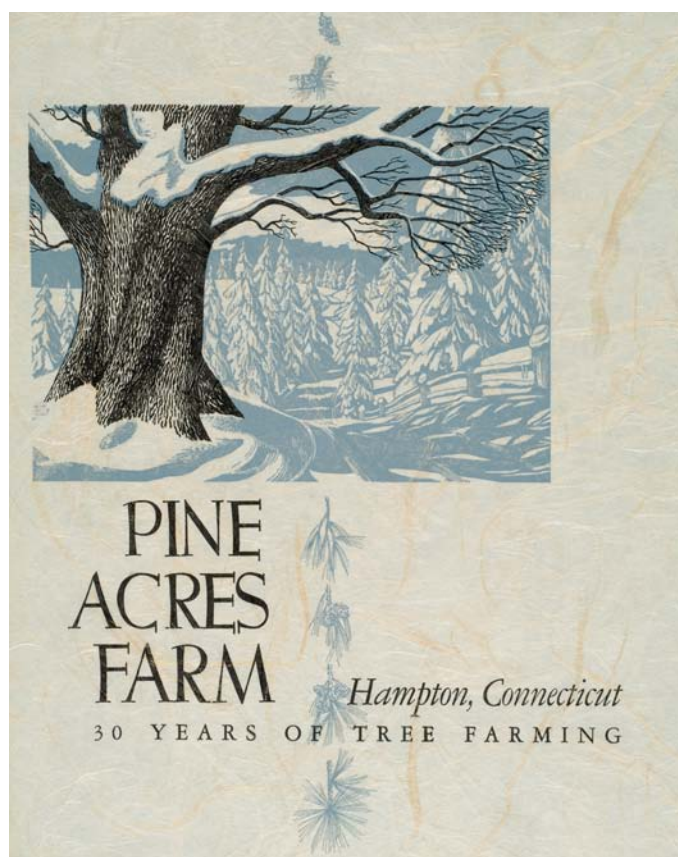
Margaret Bourke-White (1904–71), photojournalist, was considered one of the most prominent women of her time and remains a legend for her personal style, productivity, and the quality of her work. Although posthumous exhibitions, biographies, and catalogs have secured her lasting reputation, contemporaries saw her work primarily in magazines, newspapers, and books that she either prepared or to which she contributed. Hosted by the Archibald S. Alexander Library at Rutgers University, and curated by Gary Saretzky, archivist of Monmouth County, New Jersey, and coordinator of the Public History Internship Program for the Rutgers University–New Brunswick History Department, this exhibition will include more than one hundred examples of printed materials by and about Bourke-White that appeared during her lifetime. Several original magazine covers and numerous facsimile images from our Margaret Bourke-White Papers will be displayed in the exhibition.

ADOPT-A-BOOK PROGRAM

The Pioneer Song Book: Songs for Workers' and Farmers' Children was adopted by James and Kathleen Manwaring in memory of Robert M. Ryley. A Kenneth Fearing scholar and much-missed friend, Bob visited SCRC on two separate occasions in 1997 and 1998 to peruse our Fearing letters and to conduct research on the place of poetry in early radio programming. Bob first brought to our attention the complementary nature of the manuscript collections of A. M. Sullivan and Norman Corwin, two radio pioneers who exposed a national audience to contemporary poetry. That those early days of radio so easily incorporated an educational element among their entertainment offerings suggests a less frenzied approach to securing "market share." Yet, Bob brought to us much more than an awareness of the trend toward commercialization in media. He became a trusted friend with whom we shared books and films as well as the political frustrations produced by the world at large and the personal torment of illness and loss. Bob was a fabulously amusing e-mail correspondent who recognized the streak of irony behind everyday occurrences. He would have roared over "Mother Goose on the Breadline" in *The Pioneer Song Book*, and it seems fitting to honor his memory by paying tribute to his humor and compassion.

Our next candidate for book adoption is simply entitled *Specimens*. It is a magnificent gathering of printing samples on the specialty papers offered in the early 1950s by the Stevens-Nelson Paper Corporation of New York. This firm was the successor to the Japan Paper Company, and it continued the tradition of providing some of the most exotic and desirable handmade and mould-made papers in the world. In the introduction to the volume, the significance of such papers is explained: "They are made by hand, or by hand in conjunction with the mould machine, in a tradition that is centuries old—not because hand work is quaint or romantic, but simply because man has not been able to devise any other means of manufacture that will produce such superlative qualities. No mass-produced papers have the true look and feel of excellence, the strength in both directions, and the genuine laid formation that is an integral part of the sheet rather than a pattern pressed into one side by artificial means."

If you would like to stake a personal claim in our collections, please consider adopting this item that we have recently purchased for one hundred and twenty dollars. Your



A page from *Specimens*, a sample book of specialty papers issued by the Stevens-Nelson Paper Corporation.

name, or the name of someone you wish to honor or memorialize with your gift, will be included on a bookplate affixed in an archivally sound manner to the inside cover of the volume and will also be added to its electronic catalog record.

Adopt-a-book gifts are fully tax-deductible, and donors will receive a proper receipt for tax-filing purposes. If you would like to adopt this or another item recently acquired for our collections, please contact William La Moy at 315-443-9752.

ABOUT THIS PUBLICATION

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The editors are Christian Dupont and William La Moy. Mary Beth Hinton serves as the consulting editor. If you would like to receive the *Courant* regularly by mail or would like information about membership in the Library Associates, please contact Therese Belzak at 315-443-9763 or tabelzak@sy.edu. The *Courant* is also available electronically in a PDF version from our Web site at <http://scrc.syr.edu/courant>.

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The Special Collections Research Center is open to the general public as well as members of the Syracuse University community and visiting scholars. No appointment is necessary, but those interested in consulting specific materials are advised to contact us in advance of their visit. Researchers are encouraged to keep us informed of any publications in which they discuss or cite materials in our collections. Brief articles, reviews, and research notes are also welcome.



We invite our readers to send us their comments or notice of the availability of items that we should consider accepting as a donation or acquiring through purchase. New acquisitions are largely the result of purchases made with endowed or gift funds designated for that purpose or gifts-in-kind. If you would like to support the growth of our collections through a financial contribution or through the donation of books, manuscripts, or archival materials relevant to our collecting areas, please contact William La Moy, Interim Director, Special Collections Research Center, Syracuse University Library, 222 Waverly Avenue, Syracuse, N.Y. 13244-2010. You may also e-mail wlamoy@sy.edu or telephone 315-443-9752. (The facsimile number is 443-2761.)